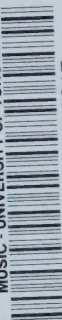


MUSIC - UNIVERSITY OF TORONTO



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Razorenov, Sergei Alekseevich.
[Preludes, piano]
Dvenadtsat' preliudii dlia
fortepiano

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С. РАЗОРЁНОВ

S. RAZORYONOV

ДВЕНАДЦАТЬ
ПРЕЛЮДИЙ
TWELVE PRELUDES

ДЛЯ ФОРТЕПИАНО
FOR PIANO



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FOR PIANO

СОВЕТСКИЙ КОМПОЗИТОР SOVIET COMPOSER
Москва 1971 Moscow

Сергей Алексеевич РАЗОРЁНОВ родился в 1909 году. Музыкальное образование получил в Москве, окончив в 1939 году Московскую государственную консерваторию по классу сочинения у профессора Н. Я. Мясковского.

С. Разорёновым написано несколько симфонических произведений, среди которых — получившая известность *Симфония-легенда* памяти Зои Космодемьянской (1952 г.). В числе камерных произведений композитора — струнный квартет на мордовские темы (1944 г.), романсы и хоры на слова русских классиков (А. С. Пушкина, Н. А. Некрасова, поэтов-декабристов А. Бестужева-Марлинского, А. Одоевского и др.), ряд произведений для фортепиано: *Вариации на темы И.-С. Баха* (1940 г.), *Сибирская рапсодия* (1961 г.), баллада, сонатина, концертные этюды, многочисленные пьесы для юношества.

С. Разорёнов работает и в области массовых жанров: ему принадлежит ряд песен для детского хора, а также оригинальные произведения и обработки для русских народных инструментов.

Двенадцать прелюдий для фортепиано предназначаются для концертного исполнения. Это ряд контрастных по своему характеру пьес, дополняющих друг друга и образующих единый цикл. Вместе с тем автором предусмотрена возможность отдельного исполнения каждой прелюдии (см. примечания к прелюдиям № 2, 4 и 5).

Расположены прелюдии в порядке мажорных и параллельных минорных тональностей и охватывают половину квинтового круга (от *до* мажора до *соль-диез* минора). Это первая серия из задуманного автором цикла пьес во всех тональностях. Между некоторыми из них можно проследить интонационные связи (например, прелюдия № 1, *Интродукция*, и прелюдия № 3, *Пробуждение*; разработка материала в прелюдиях № 4 — *Апокриф*, и № 8 — *Притча*).

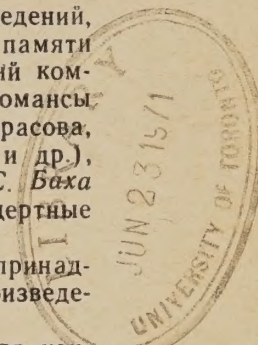
Однако в целом пьесы различны по характеру и фактурным приемам. Их объединяет драматургия контраста музыкальных образов: рядом с веселым, радостным *Пробуждением* — сумрачный колорит *Апокрифа*; после порывистой *Романтики* — сдержанное, слегка меланхолическое *Интермеццо*; после торжественного *Дифирамба* — тихая, скорбная *Притча*. Последняя пьеса — стремительная *Токката* — следует за сдержанной *Импровизацией*.

Первое публичное исполнение прелюдий (№№ 1—6) состоялось 24 сентября 1967 года в Малом зале Ленинградской консерватории им. Н. А. Римского-Корсакова. Исполнитель — лауреат международного конкурса Виктор Владимирович Бунин.

Ю. Оленев

Sergei RAZORYONOV was born in 1909. He received his musical education in Moscow, graduating from Nikolai Myaskovsky's class of composition at the Conservatoire in 1939.

Sergei Razoryonov is the author of a number of orchestral works of which *Symphony-Legend in Memory of Zoya Kosmodemyanskaya* (1952) has gained wide popularity. The list of his chamber music works includes a string quartet on Mordvinian themes (1944), songs to words by classical Russian poets Pushkin, and Nekrasov, and Decembrist poets Bestuzhev-Marlinsky and Odoyevsky, works for piano: *Variations on a Bach Theme* (1940), *Siberian Rhapsody* (1961), a ballad a sonatina, concert etudes and numerous pieces for young musicians. Besides, he has written a few songs for children's chorus and also pieces (and arrangements) for Russian folk instrument orchestra.



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The *Twelve Piano Preludes* are a series of concert pieces alternating on the principle of contrast, complementing one another and making up a well-integrated cycle. At the same time the preludes may be performed as independent itmes, outside the cycle (cf. the composer's notes to Preludes Nos. 2, 4 and 5).

The preludes follow one another in the order of major and relative minor keys, embracing half of the circle of fifths (from C Major to G-sharp minor). This is the first series of the contemplated cycle of pieces in all keys. Some of the preludes (for example, No. 1, *Introduction*, and No. 3, *Vernal Awakening*, and No. 4, *Apocryphon*, and No. 8, *Parable*) exhibit a melodic relationship.

Generally, however, the preludes differ as regards their character and texture. They are unified by the contrast of their imagery: the joyful *Vernal Awakening* is followed by the austere *Apocryphon*, the impetuous *The Call of Romance* by the restrained and somewhat sad *Intermezzo*, the exalted *Dithyramb* by the quiet and mournful *Parable*. The rushing *Toccata*, the closing piece in the cycle, comes immediately after the subdued *Improvisation*.

The first six preludes were first performed at the Small Hall of the Leningrad Conservatoire by international prize-winner Victor Bunin on September 24, 1967.

Yu. Olenew

Sergei RASORJONOW wurde 1909 geboren. Seine musikalische Ausbildung erhielt er in Moskau. 1939 absolvierte er das Moskauer Konservatorium bei Prof. N. Mjaskowski (Komposition).

S. Rasorjonow komponierte mehrere symphonische Werke, darunter die *Symphonie-Legende* (1952) zum Gedenken an Soja Kosmodemjanskaja. Zu seinen Kammermusikwerken gehören das Streichquartett über mordwinische Themen (1944), Lieder und Chöre nach Gedichten russischer Klassiker (A. Puschkina, N. Nekrassow, die Dekabristendichter A. Bestuschew-Marlinski, A. Odojewski u. a.), einige Klavierstücke: *Variationen über Bach-Themen* (1940), *Sibirische Rhapsodie* (1961), eine Ballade, eine Sonatine, Konzertetüden sowie zahlreiche Musikstücke für die Jugend. Außerdem schrieb S. Rasorjonow Lieder für Kinderchor sowie Werke (und Bearbeitungen) für russische Volksinstrumente.

Die *Zwölf Präludien* für Klavier sind kontrastvolle Konzertstücke, die dennoch einander ergänzen und einen einheitlichen Zyklus bilden. Außerdem kann jedes Präludium auch gesondert aufgeführt werden (s. Anmerkung zu Präludien Nr. 2, 4 und 5).

Die Präludien sind in Dur- und parallelen Moll-Tonarten gehalten und umfassen die Hälfte des Quintenzirkels (von C-Dur bis Gis-Moll). Das ist die erste Serie des vom Künstler geplanten Zyklus in allen Tonarten. An einigen von ihnen kann man die Intonationsverbindungen verfolgen (zum Beispiel, Präludium Nr. 1, *Introduktion*, und Präludium Nr. 3, *Erwachen*, die Durchführung des melodischen Materials in Präludien Nr. 4, *Apokryph*, und Nr. 8, *Parabel*).

Aber im großen und ganzem unterscheiden sich die Musikstücke in Charakter und Faktur.

Auf das fröhliche *Erwachen* folgt das dunkel getönte *Apokryph*; auf die stürmische *Romantik* — das zurückhaltende, ein wenig melancholische *Intermezzo*, auf den feierlichen *Dithyrambos* — die ruhige, wehmütige *Parabel*. Das letzte Stück, die stürmische *Toccata*, folgt der zurückhaltenden *Improvisation*.

Die ersten sechs Präludien wurden am 24. September 1967 im Kleinen Saal des Leningrader Rimski-Korsakow-Konservatoriums uraufgeführt, u. zw. von Viktor Bunin, dem Preisträger eines Internationalen Wettbewerbs.

Ju. Olenew

Serge RASORIONOV est né en 1909. Il a reçu sa formation musicale à Moscou, où il termine en 1939 le Conservatoire, classe de composition du professeur Nicolas Miaskovski.

Rasorionov a composé plusieurs oeuvres symphoniques, parmi lesquelles la *Symphonie-légende* en mémoire de la jeune patriote Zoïa Kosmodemianskaïa (1952). Ses oeuvres de chambre comprennent un quatuor à cordes sur des thèmes mordves (1944), des mélodies et chœurs sur des paroles de poètes russes (Pouchkine, Nekrassov, Bestoujev-Marlinski, Odoévski, etc.), quelques compositions pour piano: *Variations sur des thèmes de J.-S. Bach* (1940), *Rapsodie sibérienne* (1961); une ballade, une sonatine, des études de concert, et de nombreuses pièces pour la jeunesse.

Serge Rasorionov travaille aussi dans le genre populaire; il est l'auteur d'une série de chansons pour chœur d'enfants, d'oeuvres originales et d'arrangements pour instruments populaires russes.

Les *Douze préludes* pour piano sont destinés à l'exécution de concert. Ce sont des pièces contrastées qui se complètent l'une l'autre et forment un cycle unique. Cependant, l'auteur a prévu l'exécution séparée de chaque prélude (voir les notes des préludes N° 2, 4 et 5).

Les préludes se situent dans l'ordre des tonalités majeures et mineures parallèles, et s'étendent à la moitié du cycle de quinte (du do majeur jusqu'au sol dièse mineur). C'est une première série d'un cycle de pièces projeté par l'auteur dans toutes les tonalités. On relève des liaisons d'intonation évidente entre elles (par exemple, entre le prélude N° 1, *Introduction*, et N° 3, *Réveil*, le travail de la facture dans les préludes N° 4, *Apocryphe*, et N° 8, *La fable*).

En gros, les pièces se distinguent par le caractère et les moyens de facture. C'est la dramaturgie du contraste musical qui les unit: le joyeux et printanier *Réveil* voisinant auprès du coloris sombre d' *Apocryphe*; le *Romantisme* saccadé suivi de l' *Intermezzo* réservé et tinté de mélancolie; le *Dithyrambe* solennel remplacé par *La fable* douce et triste. La dernière pièce est une brusque *Toccata* placée après l' *Improvisation* rêveuse.

La première exécution publique des préludes (N° 1—6) a eu lieu le 24 septembre 1967 dans la petite Salle du Conservatoire de Léninegrad, dans l'interprétation du pianiste Victor Bounine.

Y. Olenev

Виктору Бунину
To Victor Bunin

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ДВЕНАДЦАТЬ ПРЕЛЮДИЙ
Интродукция

TWELVE PRELUDES
Introduction

I

С. РАЗОРЁНОВ
S. RAZORYONOV

Allegro ♩ = 144-152

Piano

f *sf*

Ped. **Ped.*

sf

Ped. **Ped.*

sf

Ped. **Ped.*

sf

Ped. **Ped.*

с 1394 к

This page contains five systems of musical notation for a piano piece. The notation includes various dynamics, articulation, and fingerings.

System 1: Features a grand staff with a treble and bass clef. The music is in 2/4 time. Dynamics include *sf* (sforzando) and *pp* (pianissimo). There are several *Red.* (Reduction) markings.

System 2: Continues the piece with a grand staff. Dynamics include *sf* and *p cresc.* (piano crescendo). There are *Red.* markings and a *Pochissimo meno* instruction.

System 3: Features a grand staff. The tempo is marked *allegro*. Dynamics include *sf*. There are *Red.* markings.

System 4: Features a grand staff. Dynamics include *dim.* (diminuendo), *p* (piano), and *sf*. There are *Red.* markings.

System 5: Features a grand staff. Dynamics include *ff sf* (fortissimo sforzando), *mf* (mezzo-forte), and *pp*. There are *Red.* markings and fingerings (1-5) indicated.

Пейзаж II Landscape

Andantino ♩ = 52-54

The musical score is written for piano and consists of four systems of staves. The first system begins with a piano introduction marked 'Andantino' and a tempo of 52-54 bpm. It includes a 'marcato' section. The second system continues the piece with a 'poco sost. a tempo' marking. The third system features a 'più tranquillo' marking and a 'ten.' (tenu) instruction. The fourth system concludes the piece with a 'pp m.s.' (pianissimo, molto sostenuto) marking. Various dynamics such as 'p' (piano), 'pp' (pianissimo), 'm.d.' (mezzo-forte), and 'mp' (mezzo-piano) are used throughout. Articulations like 'Led.' (legato) and 'm.s.' (molto sostenuto) are also present. A footnote at the bottom explains that a note in brackets should be omitted when performed separately.

*) Ноту mi^1 , заключенную в квадратные скобки, при отдельном исполнении пьесы следует опустить.

The note e^1 in brackets is omitted when the piece is performed separately.

a tempo *più tranq.* *a tempo* *più tranq.* *a tempo*

m.d.
m.s.
pp *in lontananza* *)
ten.
**Led.*

più tranq. *a tempo* *più tranq.* *a tempo* *più tranq.*

dolcissimo
ppp *sub.*
ten. *m.d.*
m.s.
pp
ten. *m.d.*
m.s.
ten. *m.d.*
m.s.
mp *tre corde*
ppp sub.
**Led. una corda*
**Led.*

a tempo [poch. stretto]

a tempo
mp
poco cresc.
**Led.*

*) Вдали

Tempo I

[poch. allarg]

poco sosp.

più p

mf

PF

* Led.

* Lev.

*Led.

*Led.

Lev.

¹
* Léod.

*Led.

accel.

*Led.

sostenuto

—

ciù p =

 $pp =$

en.

en.

*Led. *Led

*Led.

—
*Led

*Led.

una corda
* Ped. sempre

* Led.

Tempo I

mp.

sostenuto e poco pesante
len. len.

ten

ler

poco cresc

mf

tre corde

* Led

1

*Led.


 Led.

poch. accel

rit.

a tempo

*Led. *Led. *Led. *Led.

*Led.

*Led.

— — — — — Ted

rallent.

più p *ppp*

pp

* *ped.* * *ped.* * *ped.* * *ped.*

Пробуждение III Vernal Awakening

Lento *rall.* *Mosso rubato* $\text{♩} = 132-138$

pp *quasi flag. di Arpa* *f* *ff*

una corda *ped. sempre* *tre corde*

dim.

p dolce *mf*

* *ped.* * * *ped.* *

First system of musical notation, measures 1-4. Treble and bass staves. Treble staff has a 5-measure rest in the first measure, then a 5-measure rest in the second measure, followed by a 5-measure rest in the third measure, and a 5-measure rest in the fourth measure. Bass staff has a 5-measure rest in the first measure, then a 5-measure rest in the second measure, followed by a 5-measure rest in the third measure, and a 5-measure rest in the fourth measure. Dynamics: *p*, *mf*. Pedal marks: *Ped., *Ped., *.

Second system of musical notation, measures 5-8. Treble and bass staves. Treble staff has a 5-measure rest in the first measure, then a 5-measure rest in the second measure, followed by a 5-measure rest in the third measure, and a 5-measure rest in the fourth measure. Bass staff has a 5-measure rest in the first measure, then a 5-measure rest in the second measure, followed by a 5-measure rest in the third measure, and a 5-measure rest in the fourth measure. Dynamics: *p*. Pedal marks: Ped., *Ped., Ped., *.

Third system of musical notation, measures 9-12. Treble and bass staves. Treble staff has a 5-measure rest in the first measure, then a 5-measure rest in the second measure, followed by a 5-measure rest in the third measure, and a 5-measure rest in the fourth measure. Bass staff has a 5-measure rest in the first measure, then a 5-measure rest in the second measure, followed by a 5-measure rest in the third measure, and a 5-measure rest in the fourth measure. Dynamics: *mf*, *cresc.* Pedal marks: *Ped., *Ped., Ped., *Ped., *.

Fourth system of musical notation, measures 13-16. Treble and bass staves. Treble staff has a 5-measure rest in the first measure, then a 5-measure rest in the second measure, followed by a 5-measure rest in the third measure, and a 5-measure rest in the fourth measure. Bass staff has a 5-measure rest in the first measure, then a 5-measure rest in the second measure, followed by a 5-measure rest in the third measure, and a 5-measure rest in the fourth measure. Dynamics: *f*. Pedal marks: Ped., *Ped., *Ped., *.

Poco meno mosso ed accelerando al Tempo I

Fifth system of musical notation, measures 17-20. Treble and bass staves. Treble staff has a 5-measure rest in the first measure, then a 5-measure rest in the second measure, followed by a 5-measure rest in the third measure, and a 5-measure rest in the fourth measure. Bass staff has a 5-measure rest in the first measure, then a 5-measure rest in the second measure, followed by a 5-measure rest in the third measure, and a 5-measure rest in the fourth measure. Dynamics: *p*. Pedal marks: Ped., *Ped., *Ped., *.

The musical score is written for piano and consists of six systems of staves. The notation includes various musical symbols such as notes, rests, slurs, and fingerings. Dynamics and performance instructions are indicated throughout the piece.

System 1: The first system begins with a mezzo-piano (*mp*) dynamic. It features a right-hand melody with a quintuplet (5) and a left-hand accompaniment. Pedal markings (*Ped.*) are present.

System 2: The second system includes a *rubato* marking and a *a tempo* instruction. The dynamics shift to *pp sub.* (pianissimo subito). A *una corda* instruction is also present. Pedal markings and asterisks are used.

System 3: The third system features a *cresc.* (crescendo) marking and a *f* (forte) dynamic. The instruction *tre corde* is noted. Pedal markings and asterisks are used.

System 4: The fourth system continues the musical development with various note values and slurs. Pedal markings and asterisks are used.

System 5: The fifth system includes a *dim.* (diminuendo) marking. It features complex fingerings and a *rit.* (ritardando) instruction. Pedal markings and asterisks are used.

System 6: The final system concludes the piece with a *dim.* marking. Pedal markings and asterisks are used.

Poco meno mosso ed accelerando

First system of musical notation for piano, measures 1-4. The treble clef staff is in 4/8 time, marked *pp* *leggiere*. It contains a melodic line with fingerings 1, 4, 2, 5, 1, 4, 2, 5. The bass clef staff is in 4/8 time, marked *red.* and contains a bass line with a triplet of eighth notes. Asterisks are placed below the bass staff at measures 2 and 4.

Second system of musical notation for piano, measures 5-8. The treble clef staff continues the melodic line, marked with an 8-measure breath mark. The bass clef staff continues the bass line, marked *red.* and *red. sempre*. Asterisks are placed below the bass staff at measures 6 and 8.

Third system of musical notation for piano, measures 9-12. The treble clef staff is marked *Poco sosten.* and *accel.*. It contains a melodic line with an 8-measure breath mark. The bass clef staff is marked *pp cresc.* and *fff*. It contains a bass line with triplets of eighth notes. The system concludes with a *legg.* *pp* section marked *(attacca)*. Asterisks are placed below the bass staff at measures 10 and 12.

Апокриф IV Apocryphon

Molto sostenuto ♩ = 88-96

The musical score is written for piano in G major, 4/8 time. It consists of five systems of staves. The first system includes a treble and bass staff with a common key signature of one sharp (F#). The tempo is marked 'Molto sostenuto' with a quarter note equal to 88-96 beats per minute. The score includes various dynamic markings: *pp* (pianissimo), *pp lugubre*, *ppp*, *mp* (mezzo-piano), *cresc.* (crescendo), *ppp sempre*, *p* (piano), and *mf* (mezzo-forte). There are also markings for *ten.* (tension) and *poco* (a little). The score features many accidentals, including flats and naturals, and some notes are enclosed in square brackets. The piece concludes with a final chord marked with a double bar line and a repeat sign.

*) Ноты, заключенные в квадратные скобки, при отдельном исполнении следует опустить.

The notes in brackets are omitted when the piece is performed separately.

(ppp sempre)

f *dim.* *mf* *p*

*Led. > [*Led.] [*Led.]

pp tenebroso

una corda *Led. *Led. *Led. *Led.

mp *cresc.* *poco a poco*

*Led. *Led. *tre corde* *Led. *Led. *Led. *Led.

più cresc.

*Led. *Led. *Led. *Led. *Led.

ff minaccioso e più marcato il mezzo voce

Ted. *Ted. *Ted. *Ted. *Ted.

fff

*Ted. *Ted. *Ted. *Ted. *Ted.

dim. poco a poco

poco stretto

rall.

pp poco cresc. pp

*Ted. *Ted. *Ted. *Ted. *Ted. [Ted.*]

c 1394 K

senza Ped.

ppp sempre

pp mf

Red.

f dim. mf

Red.

p ppp

Red.

*) Как вздох

с 1394 к

Red.

Red.

(attacca)

Романтика V The Call of Romance

Animato ♩ = 132-138 (al 144)

Animato ♩ = 132-138 (al 144)

*) *p*

ten.

dim.

poco rit.

* *ped.*

*) См. примечание к предыдущей прелюдии.

See Note to the preceding Prelude.

a tempo

p

*Led.

*Led.

Led.

pp

cresc. poco a poco

*Led.

*Led.

*Led.

*Led.

f più cresc.

*Led.

*Led.

*Led.

*Led.

[illegible]

Интермеццо VI Intermezzo

Allegretto $\text{♩} = 72-76$

p delicato

mano sinistra non forte e poco leggiero

mp

*Red. ** *Red. ** *Red. ** *Red. ** *Red. ** *Red. ** *Red. ** *Red. **

*Red. ** *Red. ** *Red. ** *Red. ** *Red. **

*Red. ** *Red. ** *Red. ** *Red. ** *Red. ** *Red. ** *Red. ** *Red. **

*Red. ** *Red. ** *Red. ** *Red. **

The musical score consists of five systems, each with a treble and bass staff. The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings like *mp* and *f*. Fingerings are indicated by numbers 1-5. The piece concludes with a double bar line.

Red. * Red. * Red. * Red. * Red. * Red. *

Red. * Red. * Red. * Red. *

Red. * Red. * Red. * Red. *

Red. * Red. * Red. * Red. *

Red. * Red. * Red. * Red. *

First system of a musical score in G major (one sharp). The right hand features a complex melodic line with many triplets and sixteenth notes, including fingering numbers (4, 3, 4, 5, 4, 3, 4, 5, 1, 3, 2). The left hand provides a harmonic accompaniment with chords and moving lines. Performance markings include *dim.* (diminuendo) and *p* (piano). The system concludes with a *Red.* (ritardando) marking and an asterisk.

Second system of the musical score. It begins with the tempo marking *pochiss. sostenuto* (very, very sustained). The right hand has a more melodic, slower-moving line. The left hand continues with a steady accompaniment. The system ends with a *a tempo* marking and a *Red.* marking followed by an asterisk.

Third system of the musical score. The right hand features a melodic line with some grace notes and a final triplet. The left hand has a more active accompaniment. The system concludes with a *Red.* marking followed by an asterisk.

Fourth system of the musical score. It begins with the tempo marking *poco rit.* (a little slower). The right hand has a melodic line that ends with a triplet. The left hand has a steady accompaniment. The system concludes with a *dim.* (diminuendo) marking, a *pp* (pianissimo) marking, and a *Red.* marking followed by an asterisk.

Дифирамб VII Dithyramb

Maestoso brillante ♩=80-84

The musical score is written for piano and bass. It consists of three systems of staves. The key signature is three sharps (F#, C#, G#). The tempo is marked 'Maestoso brillante' with a metronome marking of ♩=80-84. The score includes various musical notations such as dynamics (ff, sf), articulation (accents), and fingerings (5). There are multiple 'Ped.' (pedal) markings throughout the piece. The score ends with a copyright notice 'с 1394 К'.

*Ad.

*Ad. sf

Musical score for "The Song of the Lark" (Op. 149, No. 1) by Franz Schubert. The score is for voice and piano. It features a treble and bass staff for the piano and a single staff for the voice. The key signature is D major (two sharps) and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings like "ff" and "ff". The piece is marked "Ad. sff" and "ff".

Lo stesso tempo e con rigore di ritmo

sff

pp secco

dim.

pp secco

senza pedale sempre al repetizione

**Led.*

p

m.s.

pp sub.

di Maestoso

pp simile

pp simile

con timidezza

pp

staccatissimo secco

ppp

più con timidezza

cresc. poco a poco

ppp simile

[illegible]

The musical score for 'The Rose Tree' is presented on two systems. The first system consists of two staves, both in treble clef with a key signature of one sharp (F#). The melody is written on the upper staff, and the accompaniment is on the lower staff. The melody begins with a quarter note G4, followed by a half note A4, and then a quarter note B4. The accompaniment starts with a quarter note G3, followed by a half note A3, and then a quarter note B3. The second system continues the melody and accompaniment. The melody features a series of eighth notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A13

Maestoso brillante

[illegible]

fff *con tutta forza*

fff

*Ped.

*Ped.

*Ped.

fff

*Ped.

*Ped.

*Ped. al fine

fff

fff

Притча VIII Parable

Andante con moto ♩ = 100-104

p

mp espr.

*Ped.

*

*Ped.

The image shows a page of musical notation, likely for a piano piece. It consists of several systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and accidentals. Dynamics like *p* (piano), *mp* (mezzo-piano), *pp* (pianissimo), and *f* (forte) are indicated. Performance instructions such as *più p*, *poco cresc.*, *Poco pesante. Lugubre*, *mormorando*, and *cresc. poco a poco* are present. There are also markings like **Led.* and **Led. espressivo*. The page number 1394 is visible at the bottom.

**Ped.* **Ped.*

stretto
più cresc.

a tempo

ff *alla Tromba*
ff

**Ped.* **Ped.* **Ped.* **Ped.*

alla Cassa *ff*

Tempo I $\text{♩} = 100-104$

dim. molto
ppp in lontananza

una corda

**Ped.* **Ped.* **Ped.* **Ped.* **Ped.*

sempre col pedale

First system of the musical score. It features a grand staff with treble and bass clefs. The key signature has two flats. The music consists of chords and moving lines in both hands. Performance markings include **Led.* (twice), *espress.*, and **Led.* again.

Poco pesante ♩ = 84-92

Second system of the musical score. The key signature changes to two sharps. Dynamics include *pp*, *p*, and *mp*. Performance markings include **Led.* (twice), *pp*, *p*, *mp*, *tre corde*, **Led.* (twice), and **Led.*L.*

Third system of the musical score. Dynamics include *mp* and *mf*. Performance markings include **Led.* (twice), *dim. poco a poco*, **Led.* (twice), and **L.*

Fourth system of the musical score. It begins with the marking *ritenuto*. Dynamics include *pp* and *ppp*. Performance markings include *ppp una corda morendo*, **Led.*, and *ppp* with a dashed line and the number 8 below it.

Бурлеска IX Burlesque

Allegro con brio ♩ = 132-138 (al 144)

Allegro con brio ♩ = 132-138 (al 144)

f marcato

mf leggiero

f marcato

mf leggiero

f marcato

mf leggiero

f marcato

mf leggiero

The image shows a page of musical notation for a piano piece. It consists of six systems of staves, each with a treble and bass clef. The key signature is three sharps (F#, C#, G#). The tempo is marked 'Allegro con brio' with a metronome marking of ♩ = 132-138 (al 144). The dynamics range from *f marcato* to *mf leggiero*. The notation includes various musical symbols such as notes, rests, slurs, and articulation marks. There are also some performance instructions like 'Ped.' and 'mf leggiero' written above the staves. The page is numbered '3' in the top left corner.

ff

ff

Ped. *Ped.* *Ped.* *Ped.*

Ped. *Ped.* *Ped.* *Ped.*

poco meno forte ma con

bravura e crescendo al fine

*) Ossia: senza pedale

Мазурка X Mazurka

Allegretto capriccioso ♩ = 116-120 (al 126)

[illegible]

p dolce

Ped. * *sècco senza Ped.*

Poco animando (al $\text{♩} = 138$)

Ped. * *Ped.*

Ped. * *Ped.*

Poco a poco più mosso (al $\text{♩} = 160$)

pp

Ped. * *Ped.*

sim.

pp

Ped. * *Ped.*

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur and a dashed line with '8' above it. Bass staff has chords. Pedal markings: *Ped. (first), *Ped. (second), *Ped. (third).

Second system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur and a dashed line with '8' above it. Bass staff has chords. Pedal markings: *Ped. (first), *Ped. (second), *Ped. sempre (third).

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur and a dashed line with '8' above it. Bass staff has chords. Pedal marking: *Ped. (first). The word 'stringendo' is written above the treble staff.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur and a dashed line with '8' above it. Bass staff has chords. Pedal markings: *Ped. (first), *Ped. (second), *Ped. (third). The word 'Lento' is written above the treble staff. The word 'rit.' is written above the treble staff. The word 'pp' is written below the treble staff. The word 'sf sonore col pedale' is written below the treble staff. The word 'una corda' is written below the treble staff.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur and a dashed line with '8' above it. Bass staff has chords. Pedal markings: *Ped. (first), *Ped. (second), *Ped. (third). The word 'Tempo I' is written above the treble staff. The word 'rubato' is written above the treble staff. The word 'mp' is written below the treble staff. The word 'tre corde' is written below the treble staff.

First system of musical notation. Treble and bass staves. Key signature: three sharps (F#, C#, G#). The system includes a *rubato* marking, a *p* (piano) dynamic, and a *mf* (mezzo-forte) dynamic. Pedal points are indicated by asterisks and the word "Ped." below the staves.

Second system of musical notation. Treble and bass staves. The system includes a *cresc.* (crescendo) marking and a *3* (triple) marking. Pedal points are indicated by asterisks and the word "Ped." below the staves.

Third system of musical notation. Treble and bass staves. The system includes a *f* (forte) dynamic and a *3* (triple) marking. Pedal points are indicated by asterisks and the word "Ped." below the staves.

Fourth system of musical notation. Treble and bass staves. The system includes a *p dolce* (piano dolce) dynamic and a *3* (triple) marking. Pedal points are indicated by asterisks and the word "Ped." below the staves.

Fifth system of musical notation. Treble and bass staves. The system includes a *rit.* (ritardando) marking, a *dim.* (diminuendo) marking, and a *secco senza Ped.* (secco senza Pedale) marking. Pedal points are indicated by asterisks and the word "Ped." below the staves. The system concludes with the word "sempre" (sempre).

Tempo I. Rigoroso

Импровизация XI Improvisation

Poso piu sostenuto 88-92 *

с 1394 к

a tempo ♩ 100-104

poco cresc. *pp*

tre corde *Led.* *

Led. * *Led.* * *Led.* *

pp

mp marc. il tema *cresc.*

Led. * *Led.* *

poco animando *f*

Led. * *Led.* * * *Led.* *

rall. *dim.* *pp sordo*

Poco più sostenuto ♩ = 88-96

Led. * *una corda* *tre corde* *Led.* *

Led. * *Led.* * *Led.* *

Токката XII Toccata

Impetuoso $\text{♩} = 132-138$ (al 144) $\text{♩} = \text{♩}$ *sempre al fine*

Impetuoso $\text{♩} = 132-138 (\text{al } 144)$ $\text{♩} = \text{sempre al fine}$ (4 2) 3 2 1

sf *senza pedale* *sf* *sempre al* 13 8

sim. *sf* *sf* *sf*

sf *sf* *sf*

This page contains six systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff. The key signature is four sharps (F#, C#, G#, D#). The music features various musical notations, including notes, rests, and dynamic markings such as *sf* (sforzando). The page is numbered 1394 at the bottom.

Musical score for piano, page 44. The score consists of six systems of staves, each with a treble and bass clef. The key signature is three sharps (F#, C#, G#). The music includes various dynamics (sf, sff, ff, cresc.), articulation (Led.), and fingerings. The page number 44 is in the top left corner.

System 1: Treble clef has a melodic line with many fingerings (e.g., 3 2 1, 4 3, 5 1, 4 5, 1 4, 5 1, 4 3, 1 4). Bass clef has a rhythmic accompaniment. Dynamics: *sf*, *sff*, *sff*.

System 2: Treble clef continues the melodic line. Bass clef has a more active line. Dynamics: *cresc.*, *ff*, *sff*, *sff*.

System 3: Treble clef has a melodic line. Bass clef has a rhythmic accompaniment. Dynamics: *sff*, *sff*.

System 4: Treble clef has a melodic line. Bass clef has a rhythmic accompaniment. Dynamics: *sff*, *sff*.

System 5: Treble clef has a melodic line. Bass clef has a rhythmic accompaniment. Dynamics: *sf*, *sf*, *sf*.

System 6: Treble clef has a melodic line. Bass clef has a rhythmic accompaniment. Dynamics: *sf*, *sf*.

The musical score is written for piano and consists of several systems of staves. The notation includes treble and bass clefs, key signatures with sharps and flats, and various musical notations such as slurs, ties, and fingerings. Dynamic markings include *f* (forte), *sf* (sforzando), and *Ped.** (pedal with asterisk). The tempo is marked "Lo stesso tempo" and the character is "pungente, rissoso *).". The score is numbered 45 in the top right corner.

Key markings and dynamics include:

- f secco*
- sf*
- senza Ped.*
- Ped.**
- sf*

The score is divided into measures, with some measures containing multiple notes and slurs. The notation is complex, with many accidentals and fingerings indicated.

The page contains five systems of musical notation, each with a grand staff (treble and bass clef). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

System 1:

- Staff 1 (Treble): *sff*, 8-measure repeat, 4-measure repeat, 11-measure phrase.
- Staff 2 (Bass): 4-measure repeat, 4-measure repeat, 11-measure phrase with *sf* and fingerings 1-2-3-4-1-2-3-2.
- Both staves end with *Red.**.

System 2:

- Staff 1 (Treble): *sf*, 8-measure phrase, 11-measure phrase.
- Staff 2 (Bass): 8-measure phrase, 11-measure phrase.
- Both staves end with *Red.**.

System 3:

- Staff 1 (Treble): *sf*, 8-measure phrase, 13-measure phrase.
- Staff 2 (Bass): *sf*, 8-measure phrase, 13-measure phrase.
- Both staves end with *Red.**.

System 4:

- Staff 1 (Treble): *sff*, 8-measure phrase, 7-measure phrase.
- Staff 2 (Bass): 8-measure phrase, 7-measure phrase.
- Both staves end with *Red.**.

System 5:

- Staff 1 (Treble): *sopra sf*, *meno forte e cresc. poco a poco*, 7-measure phrase.
- Staff 2 (Bass): *sf*, 7-measure phrase.
- Both staves end with *Red.**.

This image shows a page of handwritten musical notation, likely a score for a piano piece. The notation is arranged in six systems, each consisting of a treble and bass staff. The music is written in a style characteristic of 19th-century manuscript notation. Key features include:

- Time Signatures:** The piece begins in 5/8 time, which changes to 11/8 in the second system, and then to 14/8 in the third system. The final system returns to 5/8.
- Dynamic Markings:** The score includes various dynamic indications such as *sf* (sforzando), *sff* (sforzando fortissimo), and *Red.* (likely a shorthand for *Reduction* or a specific performance instruction). There are also asterisks (*) used as markings.
- Ornamentation:** Several notes are marked with a small '7' above them, possibly indicating ornaments or specific articulation.
- Handwritten Annotations:** The manuscript includes various handwritten notes and markings, such as 'Red.' and asterisks, which may be performance instructions or editorial additions.

 The paper is aged and shows some staining, particularly in the lower right corner.

First system of musical notation. The key signature is three sharps (F#, C#, G#). The time signature is 13/8. The music features a treble and bass staff. The treble staff begins with a melodic line marked with an accent (^) and a forte dynamic (*ff*). The bass staff has a similar melodic line, also marked with an accent (^) and a forte dynamic (*sf*). The system includes dynamic markings *ff*, *sf*, and *Red.* (Ritardando). There are asterisks (*) indicating specific points in the music.

Second system of musical notation. The treble staff continues the melodic line with an accent (^) and a forte dynamic (*ff*). The bass staff has a melodic line with an accent (^) and a forte dynamic (*sf*). The system includes dynamic markings *ff*, *sf*, and *Red.* (Ritardando). There are asterisks (*) indicating specific points in the music. A *cresc.* (crescendo) marking is present in the treble staff.

Third system of musical notation. The treble staff continues the melodic line with an accent (^) and a forte dynamic (*ff*). The bass staff has a melodic line with an accent (^) and a forte dynamic (*sf*). The system includes dynamic markings *ff*, *sf*, and *Red.* (Ritardando). There are asterisks (*) indicating specific points in the music.

Fourth system of musical notation. The treble staff continues the melodic line with an accent (^) and a forte dynamic (*ff*). The bass staff has a melodic line with an accent (^) and a forte dynamic (*sf*). The system includes dynamic markings *ff*, *sf*, and *Red.* (Ritardando). There are asterisks (*) indicating specific points in the music. A *cresc.* (crescendo) marking is present in the treble staff.

Fifth system of musical notation. The treble staff continues the melodic line with an accent (^) and a forte dynamic (*ff*). The bass staff has a melodic line with an accent (^) and a forte dynamic (*sf*). The system includes dynamic markings *ff*, *sf*, and *Red.* (Ritardando). There are asterisks (*) indicating specific points in the music. A *cresc.* (crescendo) marking is present in the treble staff. The system concludes with the instruction **Red. sempre*.

8- 8-

sff sf sf sf sf sf

Ped. senza pedale sempre

rinforzando

4 4

precipitando

3 1 2 1 4 1 2 1 5 4

4 4 4 4

5 4 3 2 1 furioso

fff

Ped.

senza pedale al fine

dim.

poco a poco

p

(a tempo)

pp una corda

poco più pesante

mp

8 (senza Ped.)

Москва, 1968 г.

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